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opportunely and felicitously on any subject proposed. To those, however, who only now at last have come to hear me (never once having heard me previously) I am attempting to give an example of my written discourse. The latter are accustomed to hear the set speeches of the rhetors and, if I spoke extemporaneously, they might fail to estimate my ability at its real worth.

32) Apart from these considerations, it is possible, from written discourses, to see the clearest evidence of the progress which it is fitting that there should be in thinking; for it is not easily discernible whether my extemporaneous speeches are now superior to those I formerly delivered, as it is difficult to remember speeches spoken in times gone by. Looking into the written word, however, just as in a mirror[48], one can easily behold the advance of the intelligence. Finally, since I am desirous of leaving behind a memorial of myself, and am humoring my ambition, I am committing this speech to writing.

33) It must distinctly be understood that I am not encouraging *careless* speaking when I say that I esteem the ability to speak extemporaneously more highly than the written word. My contention is that the orator must prepare himself in advance in ideas and their arrangement, but that the verbal elaboration should be extemporaneous; this extemporaneous verbal exposition, in its timeliness, is of greater value to the orator than the exact technical finish of the written discourse.

34) In conclusion, then, whoever wishes to become a masterly speaker rather than a mediocer writer, whoever is desirous of being a master of occasions rather than of accurate diction, whoever is zealous to gain the goodwill of his auditor as an ally rather than his ill-will as an enemy, nay, more, whoever desires his mind to be untrammeled, his memory ready, and his lapses of memory unobserved, whoever has his heart set upon the acquisition of a power of speaking which will be of adequate service in the needs of daily life, this man, I say, with good reason, would make the practice, at every time and on every occasion, of extemporaneous speaking his constant concern. On the other hand, should he study written composition for amusement and as a pastime, he would be deemed by the wise to be the possessor of wisdom.

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[48]The figure of the mirror, elsewhere used by Alcidamas, is condemned by Aristotle, Rhet. 3.3.4.

SOME CLASSICAL ALLUSIONS IN POE

In view of the comparative rarity of classical allusions in Poe, a note on one or two may be of interest.

(1) Poe, in the Index to the first Volume of the Southern Literary Messenger, states that a stanza of Sappho's Ode, entitled To the Beloved Fair, is embodied in his own poem, To Sarah. This is a poem, signed Sylvio, first attributed to Poe by Mr. J. H. Whitty, who found a manuscript memorandum by the poet in a copy of The Messenger used by Poe. The paraphrase of Sappho, in the last stanza of To Sarah, is as follows:

> In such an hour, when are forgot,
> The world, its cares, and my own lot,
> Thou seemest then to be,
> A gentle guardian spirit given
> To guide my wandering thoughts to Heaven,
> If they should stray from thee[1].

The acknowledgement of his debt is characteristic of Poe, and probably accounts for his failure to use the piece in his collected poems; this failure had caused some doubt of the authenticity of the poem.

(2) In an early poem, Elizabeth, Poe writes

> . . . one important rule,
> Employed in even the theses of the school—
> Called—I forget the heathenish Greek name. . .
> "Always write *first* things uppermost in the heart"[2].

Can any reader suggest the name, which has not yet been identified?

(3) Poe's contrast between the paean and the dirge, in Lenore, was perhaps suggested by the Greek periphrasis for 'a dirge'— ὑμνεῖ δίχα παιάνων (compare Euripides, Iphigenia in Tauris 185)[3].

THOMAS OLLIVE MABBOTT.

[1]J. H. Whitty, Complete Poems of Edgar Allan Poe, pages 142, 317; Killis Campbell, Poems of Edgar Allan Poe, pages 139, 300.

[2]Whitty, 140, 316; Campbell, 136, 297.

[3]The author of this paper is a student in Columbia College, Class of 1920. His major subject is Classics. C. K.

REVIEWS

The Eclogues of Faustus Andrelinus and Joannes Arnolletus. Edited with Introduction and Notes by Wilfred P. Mustard. Baltimore: The Johns Hopkins Press (1918). Pp. 123. $1.50.

The third of Professor Mustard's Studies in the Renaissance pastoral contains the eclogues of two humanists to whom the editor was attracted by their frequent imitation of the then little-known bucolics of Calpurnius and Nemesianus. The plan of this edition is identical with that of the two preceding volumes in the series[1], and is a model of scholarship and good taste. What Professor Mustard undertakes to do, he does with economy and precision; there is no display of miscellaneous erudition. He gives us a compact and documented biography of each author, a sound text, and an exhaustive citation of literary parallels, particularly passages borrowed from the ancient authors, not omitting, however, illuminating parallels from contemporaries. There are no notes of assistance for the young student; the edition is designed only for those who can read their Latin without painful effort.

[1]These volumes are The Eclogues of Baptista Mantuanus (1911), reviewed by D. P. Lockwood in THE CLASSICAL WEEKLY 5,191; and The Piscatory Eclogues of Jacopo Sannazaro, reviewed by W. B. McDaniel in THE CLASSICAL WEEKLY 8.71–72.

Of the Eclogues of Andrelinus I found the fourth (an amoebean contest) the most interesting, and to my surprise I found the 300 lines of the "aegloga moralissima" (No. 12) not at all tedious—but that is a matter of taste. I was more often impressed by the erudite vocabulary of Andrelinus, as a tour-de-force, than by the spontaneity of his verse. There are not many passages which could be used for sight reading in undergraduate classes.

Of the Eclogues of Arnolletus I found the fourth the most original. It does not appear to me to be so close an imitation of the third Eclogue of Andrelinus as Professor Mustard's note would lead one to expect. The long diatribe on Death (lines 54–131) bears an unusual resemblance to Robert Blair's The Grave. In lines 111 ff. of this eclogue Professor Mustard has failed to note the imitations of Ausonius's Monosticha De Aerumnis Herculis (Peiper, page 106), e.g. Ausonius, line 3,

Mox Erymanthaeum vis tertia perculit aprum,

and Arnolletus, line 117,

Vis Erymanthaeum praecellens contudit aprum.

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Horace and His Age, A Study in Historical Background. By J. F. D'Alton. London: Longmans, Green and Co. (1917). Pp. 296. $2.00.

This work from the pen of the Professor of Ancient Classics in St. Patrick's College (the Royal Catholic College) in Maynooth, Ireland, meets the needs of the ordinary reader of Horace better than any other single volume known to the reviewer. Parts of it, such as those which concern literary criticism and the poet's philosophy of life, might tempt the critic, if space permitted, to a detailed comparison with the opinions of Sellar, Poiret, Weissenfels, and other well known writers who have dealt with the same subject. Suffice it to state that in general the treatise is conservative, not to say orthodox. Where it parallels Gemoll's Die Realien bei Horaz, its full and readable treatment contrasts pleasingly with the aridly terse compilation of the German. While the notes contain adequate references to books by French, German, and Italian scholars, there is no attempt apparent to give an impression of erudition. So far as Professor D'Alton's English is concerned, would it be overnice to protest against his use of "enthuse" (page 120, note 4), and his use of split infinitives, e.g. "to boldly confront" (135) and "to practically ignore" (267), while in general commending his style?

The first chapter, entitled Horace and Roman Politics, traces succinctly the poet's progress from republicanism to loyalty to Octavian, appraises the nationalism of the times, noting the craft with which the ruler profited by the West's successful conflicts with the East, and points out how Horace reflects in his writings more or less vaguely the various phases of imperialistic policy and achievement. Chapter Two deals with the Augustan religious revival, emphasizing particularly how this tended to establish and foster worship of Augustus himself through the exaltation of deities connected with his family, but at the expense of Jupiter, etc. In the next chapter Professor D'Alton shows how the poet's religion and philosophy were with him a matter of changing moods. He made the Golden Mean his guiding principle in both life and writing. Less hackneyed for most readers will be pages 82 ff., where Horace's Satires are related to the Characters of Theophrastus, which, by the way, admirable translations (e.g. by Bennett and Hammond, and by Jebb) make available to any teacher of Horace whose efficiency is impaired by ignorance of Greek. Mr. D'Alton believes that Horace was rather oblivious to the movement to make Stoicism a more practical philosophy for the ordinary Roman (92), but he discerns in Horace's writings a greater sympathy for its doctrines as his experiences ripened and the Augustan religious revival captured his advocacy. This same revival Mr. D'Alton finds responsible for Horace's silent contempt of Roman religious importations from Egypt. He comments upon the poet's attitude towards other foreign cults, his confused notions of Fate and Fortune as divine powers, his especial interest in the rustic deities whom he knew as a country boy, his sanction of the deification of Augustus as Rome's Euergetes, and his assistance in the movement to restore temples and morality (if I may be permitted a Latinism). In the next section he notes that the poet dropped the lighter muse of lyric poetry for the composition of his Epistles, because with maturing years and experience he felt that he had a serious message for the world upon the problems of moral philosophy, but he rightly opposes Ferrero's theory that Horace had now come under the pressure of a "Puritan party". The succeeding chapter deals with Horace's attitude towards social problems, much in the manner of Friedländer in his well known Sittengeschichte Roms. Thus we have considerable disquisitions on such topics as agrarian laws, the growth of *latifundia*, the increase in the Roman proletariat and in the number of slaves, the poet's attitude towards the latter and towards luxury and commercialism. Next comes perhaps the best part of the book, the chapter headed Horace and Popular Beliefs, which takes up such matters as magic, astrology, the life beyond the grave, superstitions concerning numbers, votives. While we have in English excellent brief accounts of magic, such as that of Kirby Flower Smith in Hastings's Encyclopaedia of Religion and Ethics, the reviewer knows of nothing that offers, in such a simple and correct form, the exact amount of information that College students require.

The last topic in the book is Horace's Literary Criticism. Mr. D'Alton dwells particularly upon the discussion of satire to which American scholars, as he duly recognizes, have given so much attention, and assails, in some detail, Professor Hendrickson's views. He takes note of Horace's efforts to establish the poetry of the Augustan age as the standard of literary excel-